

JOHN N.S. DAVIS

It is with great sadness that we report on the death of John Davis at his Hertford home in England on 16th February 1981. John had, without doubt, the finest collection of Carrollian books in England, which he generously made available to those engaged in research and to those with just a common interest in our author. He was an active member of the Lewis Carroll Society in England, and at the time of his sudden death, at age 50, he was its Chairman. He had introduced the meeting in London only three days previously with his usual wit and charm. In 1972, he was the co-author of "The Illustrators of Alice", which is the standard reference book of this subject. He contributed articles to "Mr. Dodgson" and "Lewis Carroll and Hatfield House", as well as book reviews and other essays for "Jabberwocky". He was a frequent visitor to the United States, and had gained the respect of many fellow Carrollians by his unassuming, but enthusiastic approach. He leaves a widow and two children. He will be greatly missed on both sides of the Atlantic.

Edward Wakeling

Ed. Note: John was also a member of our Society. He was writing about being on the verge of a trip to the U.S. at the time of his death. We will all miss him.

☐ At last the Dodo said "Everybody has won and all must have prizes".

Indeed all the speakers and all of the audience were winners at the Society's Spring meeting at Harvard's Houghton Library on May 8, and everybody collected a prize. The intangible portion of the prize consisted of the very fine exhibit of Carroll treasures of the Houghton Library that included two 1865 editions! Another intangible part of the prize were the four very excellent presentations that are abstracted by the authors below. The *tangible* prize everyone received was a keepsake of the meeting presented by Barry Moser and his Pennyroyal Press. The keepsake was an eleven by seventeen inch, two page preview of the Pennyroyal *Alice* with Barry Moser's print of an evil-looking Hatter (Copies of this keepsake can be obtained by members for \$2.00 from Ed Guiliano, 41 Jane Street, Apt. 4D, New York, N.Y. 10014). Around fifty people attended, and the Society's thanks for the successful meeting go to Professor Bond, Librarian of the Houghton, and our first speaker, for all his help. We also thank Jon Handel, the Society's man-on-the-spot for doing an excellent coordinating job. Abstracts of the talks follow:

The 1865 Alice—Professor Bond

My talk was simply the straightforward account of how the story of Alice was first told extemporaneously by Carroll during a picnic on the river at Oxford on July 4, 1862, later written down in several versions, then illustrated by John Tenniel. The book was printed at the author's expense in 1865 by the Oxford University Press, although with the imprint of Macmillan. The printing proved to be unsatisfactory both to the artist and to the author. The first edition was withdrawn before sale and its sheets sold to the American publisher, Appleton, and sold in this country with an 1866 title-page, while the first edition actually to be published in England came out in 1866 with both the pictures and the text printed to the entire satisfaction of the collaborators.

Illustrations to Wonderland—Barry Moser (Pennyroyal Press)

The Pennyroyal *Alice* is a sesquicentennial edition of Lewis Carroll's classic *Alice's Adventures in Wonderland*. Insofar as the illustrations are concerned, I do not plan to approach the iconography from any point of view yet seen. The seventy wood engravings will be done as though seen *through* Alice's eyes. Alice herself will appear only at the beginning, a couple of glimpses of herself in looking-glasses, and in her sister's reverie.

C.L. Dodgson's Mathematics of Politics—Francine Abeles (Kean College)

Charles L. Dodgson developed several methods in the fifteen year period, 1871-1885, to apply his ideas to the political process. The papers from the early period, 1871-1876, dealt with academic matters: selecting fellows, choosing between competing architectural plans, and the like. In one of them, the 1876 pamphlet, he made a remarkable contribution to consensus ranking. In

the later period, 1881-1885, he developed a completely unified system of proportional representation for the British Parliament. It included a theory of unrepresented electors, a quota method strikingly similar to the method of greatest divisors and a coalition game strategy approach to allotting the seats determined by the quota. He published his system in *The Principles of Parliamentary Representation* and in two supplements to that work. In view of Dodgson's extraordinary achievement in his political papers, one can argue for an unbroken creative line beginning with the *Alice* books, 1865-1871, right through *Symbolic Logic*, 1886-1898.

Punch and Alice: Through Tenniel's Looking Glass—Michael Hancher, University of Minnesota.

Although Tenniel's *Alice* illustrations have come to be seen as merely perfect reflections of Carroll's text, they also reflect other imagery, which Tenniel had developed as a staff cartoonist for the humor magazine *Punch*. Some of Carroll's characters, even, have previous incarnations in Tenniel's *Punch* work. For example, the Tweedledum and Tweedledee that Tenniel drew in 1871 or thereabouts (Fig. 1) are virtual clones of the boyish John Bull that Tenniel had drawn a decade earlier (Fig. 2). Much else in the *Alice* books curiously mirrors the Victorian world that Tenniel had already represented in the pages of *Punch*.

PUNCH, OR THE LONDON CHARIVAR!—April 27, 1861

Fig. 1



Tweedledum and Tweedledee

Circa 1871

Fig. 2



MASTER BULL AND HIS DENTIST.

Dentist. "DON'T CRY, MY LITTLE MAN! I'M NOT GOING TO DRAW ANY MORE THIS TIME, AND THERE'S A PENNY FOR YOU!"

☐ Sesquicentennial Meetings.

The "Fall" meeting of the Society will be a gala sesquicentennial winter meeting. It will be held in New York City at the Morgan Library on January 30, 1982, the weekend following Carroll's 150th birthday anniversary. We will be a part of the Morgan Library's celebration of the sesquicentennial. More information to follow.

Preliminary plans are afoot to hold the "Spring" meeting next summer in England!! Please let the Secretary know if you are interested in journeying to England for this sesquicentennial celebration. We need an early head count.

☐ An 1865 for Princeton

Alexander D. Wainwright, curator of the Parrish Collection at Princeton Library writes to tell us that the Parrish collection finally has an 1865 *Alice*. The volume was donated to Princeton by William H. Scheide. The book is a presentation copy to the Victorian author, Dinah Mulock Craik, author of *John Halifax, Gentleman*. It was sold at Sothebys to Dr. Rosenbach in 1928 (presumably along with the *Alice* manuscript). It was sold again in 1946 at the Parke-Bernet sale of the Eldridge Johnson collection, which also included the sale of the *Alice* manuscript. In 1980 the book went on the auction block in Paris. Mr. Wainwright is quoted in the Princeton Weekly Bulletin as stating that "we no longer have to explain why one of the most important Carroll collections in the world lacks a copy of Carroll's most famous book—and one of the most famous books in English literature. We are deeply indebted to Mr. Scheide." The Society offers its congratulations to Princeton.

☐ E Pluribus Boojum

The April 1981 edition of *Physics Today*, a magazine distributed to all members of the American Institute of Physics, had a brilliant account by Dr. N. David Mermin of Cornell University of how he (successfully) connived to make the word "boojum" an internationally accepted scientific term to describe lines that "softly and suddenly vanish away". "I was not unaware of how editors of scientific journals might view the attempt of boojums to enter their pages. I was not unmindful of the probable reaction of international commissions on nomenclature; nevertheless I resolved then and there to get the word into the literature." The eight page article contained numerous quotes and three illustrations from the *Snark*. Title of the article was "E Pluribus Boojum: the Physicist as Neologist."

☐ Gardner in Wonderland

Lewis Carroll and the scientific community continued their summer love affair with an article published in *Science 81* (a publication of the American Association for the Advancement of Science) about Martin Gardner entitled "Who Makes Math Marvelous, Turns Magic Satin Smooth, Tends the Looking-Glass Garden, and Can Make a Winner of Anyone Who Plays His Games?" This five page article had a lengthy quote from *The Annotated Alice* on Looking Glass milk. Our congratulations to Martin.

☐ **Eight or Nine Wise Words**

A limited edition of *Eight or Nine Wise Words on Letter Writing* has been published by Edward Barrett, Penmiel Press, Full Point New Road, Esher, Surrey KT10 9PG, England.

☐ **Work in Progress**

Justin Schiller is currently preparing for publication (probably as a monograph) an illustrated census of original drawings by John Tenniel for *Alice's Adventures in Wonderland* (1865) and *Through the Looking-Glass* (1872) including preliminary sketches, finished drawings, hand-corrected woodblock proofs and drawings by Tenniel (commissioned or otherwise) done after publication. This would also include sketches by Tenniel accompanying his inscriptions inside books. Anyone having such material or knowing the location of particular drawings, sketches, etc. are asked to contact Justin at 36 East 61 Street, New York, N.Y. 10021.

☐ **Pursuing the Limited.**

Both Uel Combs and Sandor Burstein responded to Selwyn Goodacre's questions about the Limited Edition Club *Alices* (see Knight Letter No. 15) by sending the following note written by George Macay, founder of the Club:

When I heard that Mrs. Alice Hargreaves had accepted the invitation of Columbia University to come to the Lewis Carroll celebration which the University was planning, I wrote to her at her home in England, to ask whether she would autograph the copies of our edition of *Alice in Wonderland* while here. I got a letter from her son in which he said that his mother had never autographed copies of the book, but that the suggestion appealed to her, now that she was of so advanced an age, to sign the copies of our edition before her God took her to His bosom. He therefore agreed that his mother would do this job when she came to New York. . . . He then stipulated the payment of a stiff fee for each signature.

Since our budget did not permit the payment of this fee by us, I sent a letter to the members of the Club, making the offer that Mrs. Hargreaves would autograph each copy for which the member paid the fee. She was a charming lady and, at that time, an aged lady. She signed nearly twelve hundred copies, at considerable effort to herself. The check in payment could not have displeased her or her son.

When our books appear for sale in the resale market, or in the auction rooms, a copy of *Alice in Wonderland*, signed by the original Alice, usually fetches the highest of all prices. I think this is because Fred Warde made an exquisite book of it; because the illustrations were badly printed in the early editions, and we were wise to have them re-engraved in wood so that they were printed properly, in our edition, for the first time; and because the signature of the original Alice has so great an association value.—G.M.

Sandor adds: "The fee mentioned, I seem to remember, was around three dollars. The TLG was issued 3 years later, apparently under the same general circumstances, except that this book was signed on the colophon page, and presumably the sheets were sent to England for Mrs. Hargreaves to sign at home. (The AIW issue was signed on a blank sheet preceding the title page). Since Alice signed 1200 copies of an issue of 1500, there were obviously people who did not feel her signature was worth \$3. Copies of both signed and unsigned books appear regularly in catalogues still."

☐ **"No, I give it up" Alice replied, "What's the answer?"**

Unlike the Hatter, we do have the slightest idea. Here is the solution to Peter Waters' word puzzle that was in the last issue of the *Knight Letter*.

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.....THE.....D.....C.....
LEWIS.....R.E.....K.....O.....I.....
INK.....E.N.....R.....Y.....U.....L.....
LOGIC.....T.G.....C.N.....A.....R.....B.....O.....VIVISECTION.....Y.....
S.....N.L.....O.Y.....N.....R.....L.....B.....SKEFFINGTON.....R.....
T.....E.A.....L.L.....S.D.....A.E.....M.....N.....O.....
B.RK.....P.N.....L.L.....E.....R.....H.T.....Y.....A.....T.....
R.A.C.....R.D.....O.I.....F.V.....O.....S.....S.....I.....C.N.E.....
Y.T.I.....A.....N.B.....U.E.....F.G.....R.....I.....E.O.T.....
L.....R.....C.....E.G.SR.....DO.....HARGREAVES.....O.N.H.R.C.T.....
LS.....N.....A.W.....NT.....LD.....H.....T.....E.T.....A.E.....
YU.....A.....S.O.....I.E.....IS.....C.....I.....C.S.I.....E.P.....
GR.....L.....T.O.....S.....R.....G.....UTJOHN.....O.....S.....AELPRUP.....I.....A.D.D.R.....
L.....E.D.....S.....GO.....X.....AL.....R.....V.....C.....E.....A.....
A.....G.....R.....W.....F.....ML.....I.....Y.....C.....
W.....N.....CHURCH.....O.....HE.....E.....M.....T.....
.....I.....DARESBUY.....CARROLL.....R.....CD.....S.....A.....R.....
T.....T.....S.....D.....SD.....T.....A.....
L.....E.....XIE.....E.....II.....BELFRY.....H.P.....R.....
.....O.....E.....C.....ML.....E.....E.....
S.....R.....R.....I.....E.....YKCOWREBBAJ.....M.T.....C.T.....
E.....I.....G.....DL.....D.....PHANTASMAGORIA.....A.....I.....M.....I.....
R.....N.....STAMP.....OA.....G.....C.....T.....B.....AN.....P.A.....
C.H.....U.....A.....YE.....D.....A.....ERHSEHC.....U.....ID.....B.C.O.....H.H.....
R.C.....T.....AET.....G.....R.....TC.....N.A.M.T.....E.....
O.T.N.....S.....Y.....Y.....SH.....A.RI.....E.....S.R.....
Q.A.E.....O.....R.....P.....A.....D.W.....LL.....E.....
U.HV.....O.....N.....R.....S.....T.....N.....EO.LR.....P.....L.....
E.D.....O.....E.....O.....NELLE.....GRYPHON.....E.....A.....FLA.....P.....R.....
T.A.....D.....WHITE.....T.....T.....C.....E.....S.....LE.....NL.....D.....A.....H.....
O.TNEMECNAMOR.....A.....H.....L.....ERAHMT.....G.....I.....N.....W.....H.....
D.....T.....G.....R.....L.....AE.....D.....S.....O.....C.....H.....
HUNTINGF.....N.....E.....I.....I.....PHOTOGRAPHYEN.....I.....D.....W.....
.....C.....O.....O.....S.....R.....RN.....W.....
A.R.....D.....T.....D.....DI.....T.....
T.C.....N.....T.....A.....E.....U.....
O.KNYGHT.....KITCHIN.....U.....L.....HCRAM.....
L.....L.....O.....L.....
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☐ **The Fantastic**

The Third International Conference on the Fantastic in the Arts will be held at Florida Atlantic University on March 10-13, 1982. Twenty minute presentations for a session entitled "The Fantastic in Lewis Carroll" are being solicited. The call for papers follows:

This session will center on the structural and symbolic values that may be wrested from the various fantastic worlds created by Lewis Carroll. Critical attention should be directed towards the *Alice* books, *The Hunting of the Snark*, and *Sylvie and Bruno*. The minor works and illustrations could also be ingeniously explored. Subjects for consideration might include the use of dreams, the subversions of physical laws, the nature of the fantastic creatures, the laws of the fantastic worlds, the problem of the narrator, the liberation of ordinary language, and the problem of meaning. I am especially interested in the typography, physical laws, flora, fauna, and language of Wonderland, the Looking-Glass Land, the world of the snark hunt, Outland, and Fairyland. Source, iconographic, historical, and textual approaches are welcome.

Abstracts should be sent to: Bruce Ross, 34 West Northrup Place, Buffalo, N.Y. 14214.

☐ **West Coast Chapter, LCSNA**

The third annual meeting of the West Coast Chapter of LCSNA took place on May 17, 1981 at Stan Isaac's home in Menlo Park. Stan's house is an amazing treasure chest of puzzles, games, Escher prints, and a fine Carroll collection which was started by his grandfather. The main portion of the meeting was directed by Douglas Hofstadter, whose book *Godel, Escher, Bach—A Metaphorical Fugue on Minds and Machines in the Spirit of Lewis Carroll* was the winner of the Pulitzer Prize in nonfiction last year. Several readings from the humorous introductions to chapters in the book were read, with Doug playing the probing, questioning, metalogical Tortoise, and his friend, Don Byrd, playing the ever wary Achilles. Scott Kim, whose calligraphy is the subject of a Martin Gardner column in *Scientific American*, played the philosopher, Zeno. The readings were spirited, with Doug providing insightful commentary in between. A BBC journalist was present, and a six minute "colour" story about the meeting was broadcast worldwide! (Abstracted from Mark Burstein's description of the meeting in the West Coast's newsletter, *The Herald*).

☐ **Martin Barooshian Etchings**

Member Martin Barooshian has recently completed a portfolio of nine color intaglio *Alice* etchings in an 18-inch by 22-inch format. The portfolio, a homage to Carroll, will be published on the sesquicentennial date. Mr. Barooshian has arranged a series of solo exhibitions beginning in mid-December, 1981 through December, 1982. Exhibits will begin in Barooshian's town of Port Washington, to be followed by showings in New York City, Detroit and Boston.

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